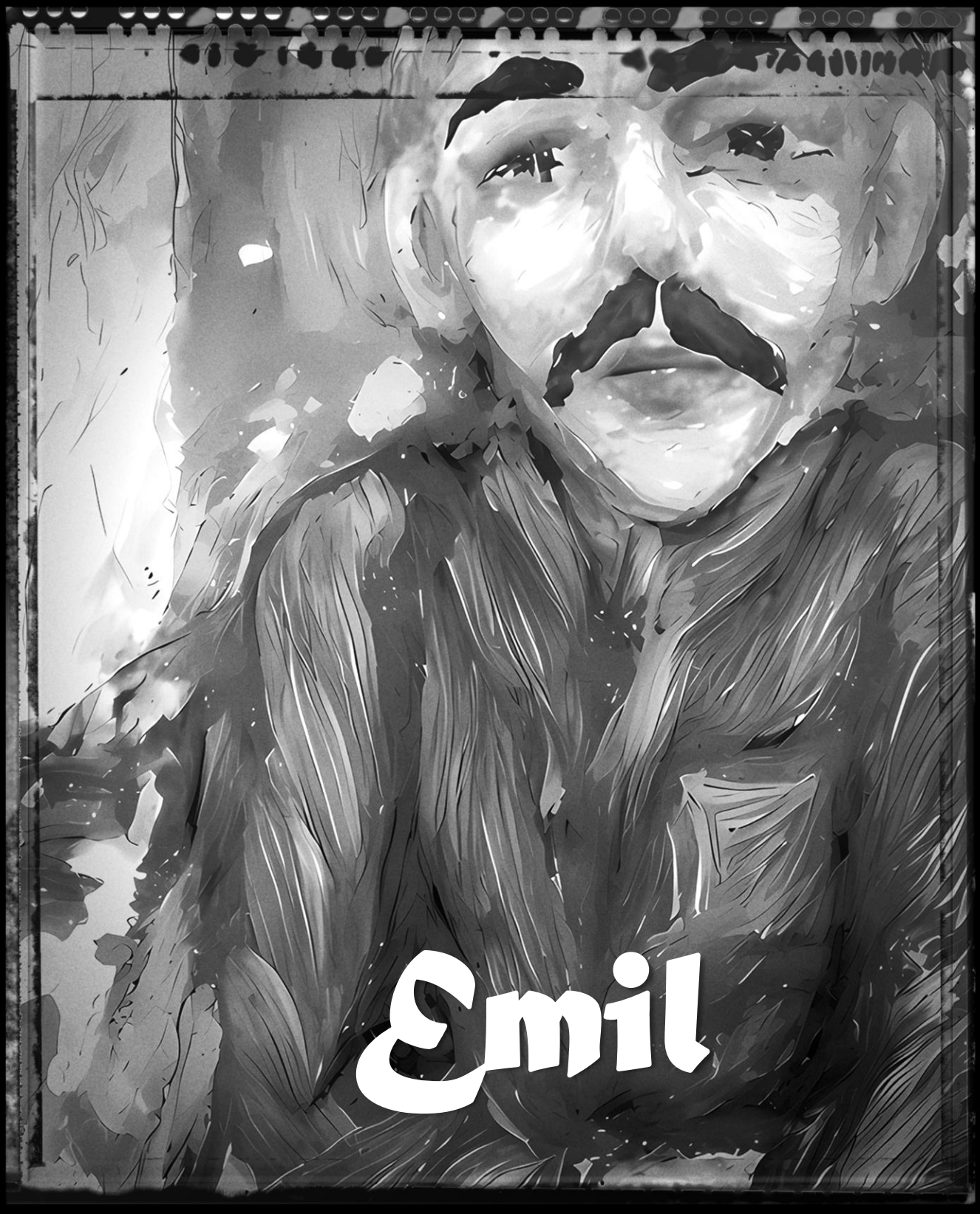

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In the shaded embrace of intertwined trees, which provide a welcome relief from the oppressive heat of the midday sun, I find myself embodying Kipling's renowned observation regarding the audacity of mad dogs and Englishmen who venture out in such sweltering conditions.
Kipling's insights appear particularly relevant and intimately resonant as I observe a group of semi-wild "soi" dogs rummaging through the trash bins in search of remnants from the monks' breakfast, located on the western edge of the road leading to Wat Preng.
In reference to the latter part of Kipling's renowned verse, I would

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hesitate to acknowledge any familial connection with an Englishman, particularly given that the majority of Emil Fanboys—albeit a small group—tend to be of English descent.
I am certain they would be the first to question my overt appreciation for English culture.
Moreover, if I were to express my true sentiments, the only images of Englishmen in tropical settings that come to mind are those of the eccentric colonel from *"Bridge over the River Kwai"* and the peculiar English character in *"Empire of the Sun,"* who marches under the sweltering sun while singing "It's a Long Way to Tipperary."

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The representations effectively capture the core message of Kipling's poetry, highlighting a significant distinction between Englishmen and Americans, particularly in their choice of headwear. The absence of hats among Americans can be attributed to evidence suggesting that wearing hats is a major contributor to male frontal baldness.

I returned for a brief visit following the recent passing of the monastery's head monk, a figure I recall as exceptionally kind and generous from our previous encounters.

His death represents a significant loss for the entire community,

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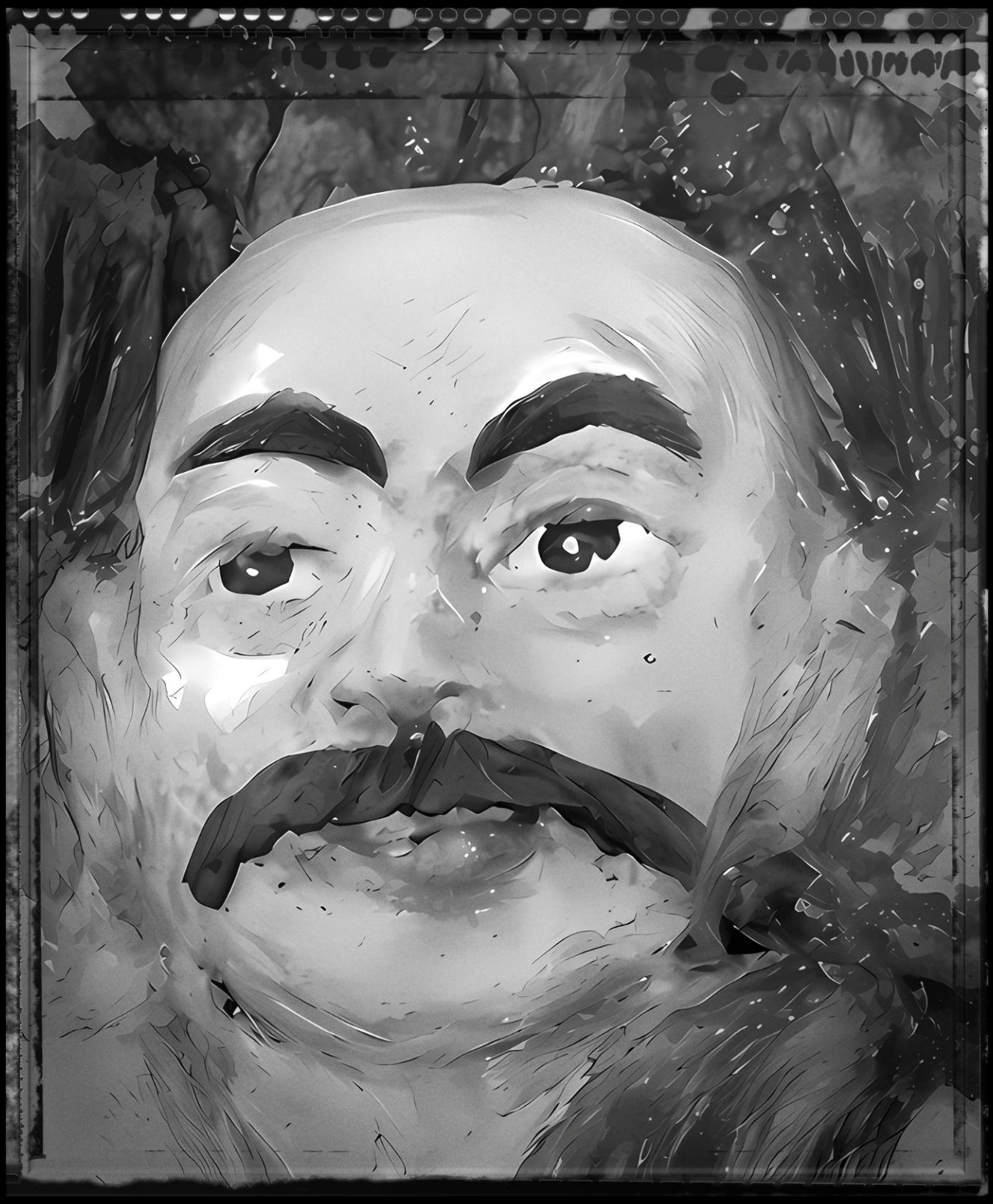
prompting many to gather for the ceremony to honor and reminisce about his extensive contributions. Notably, representatives from Preng's Muslim Community also attended, reflecting the deep respect and appreciation they held for a life they felt ended prematurely.

I arrived early, as most ceremonies are scheduled for the evening to accommodate the working community and to avoid the oppressive midday heat. Unfortunately, I will miss a significant portion of the ceremony since the last train to Chachoengsao departs from Preng Station at approximately 6:30 PM, and there



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are no local lodging options available due to the area's lack of tourist traffic.
Consequently, I opted for a motorcycle taxi from the station, hoping to convey my condolences for the loss of this esteemed local monk and to leave a message in the book of well-wishes.
I find myself consistently captivated by the eastern chapel situated near the klong, particularly by the intricate carvings that adorn its walls.
A younger monk once remarked that the chapel resembles a time machine, offering a glimpse into the historical essence of Preng.
I find myself in agreement with his

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assessment; this serves as a testament to a bygone era, capturing the essence of the community and its inhabitants—many of whom have been erased from collective memory.

A part of me resonates with the young monk's idea of this being akin to a time machine, as I believe that an overwhelming amount has already slipped into oblivion. Consequently, I feel a strong obligation to chronicle this place before it vanishes entirely from existence.

To the young monk, I wish to impart a reflection I gained in my youth from the Hopi Elders, a Native American tribe from the

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Southwestern United States.
They hold the belief that death is not an end, nor does it sever the connections to those who have passed away.
According to their wisdom, a soul remains present as long as it is remembered; the act of speaking their name and sharing their stories ensures that the bond between the living and the departed endures across generations.
The significance of this belief within Hopi culture is profound, and I argue that embracing it, even in a limited capacity, should not be viewed as cultural appropriation. Rather, it reflects a genuine aspiration for a promised land that

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transcends the influence of the Demiurge and his Archon followers.

- Emil, 2026

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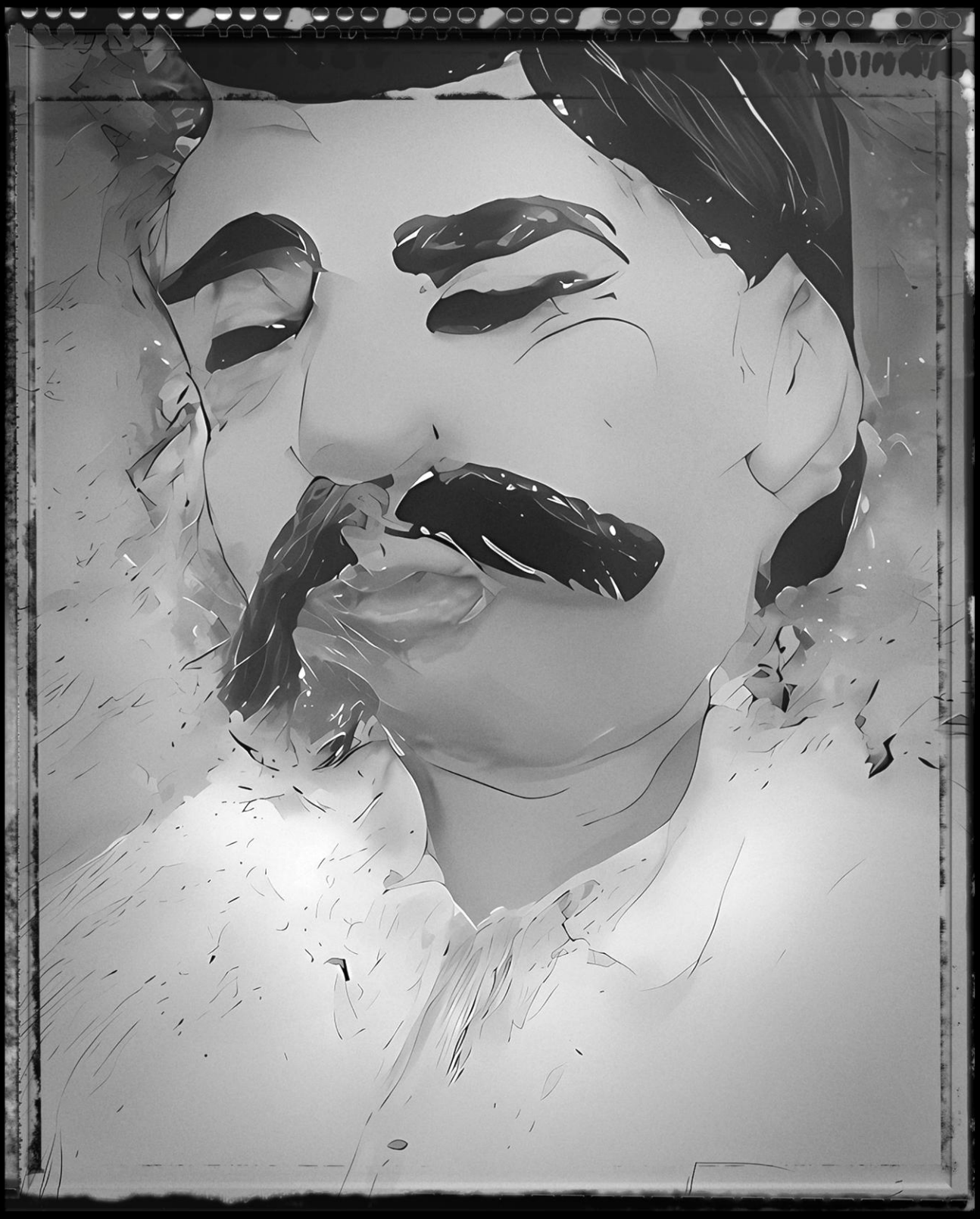

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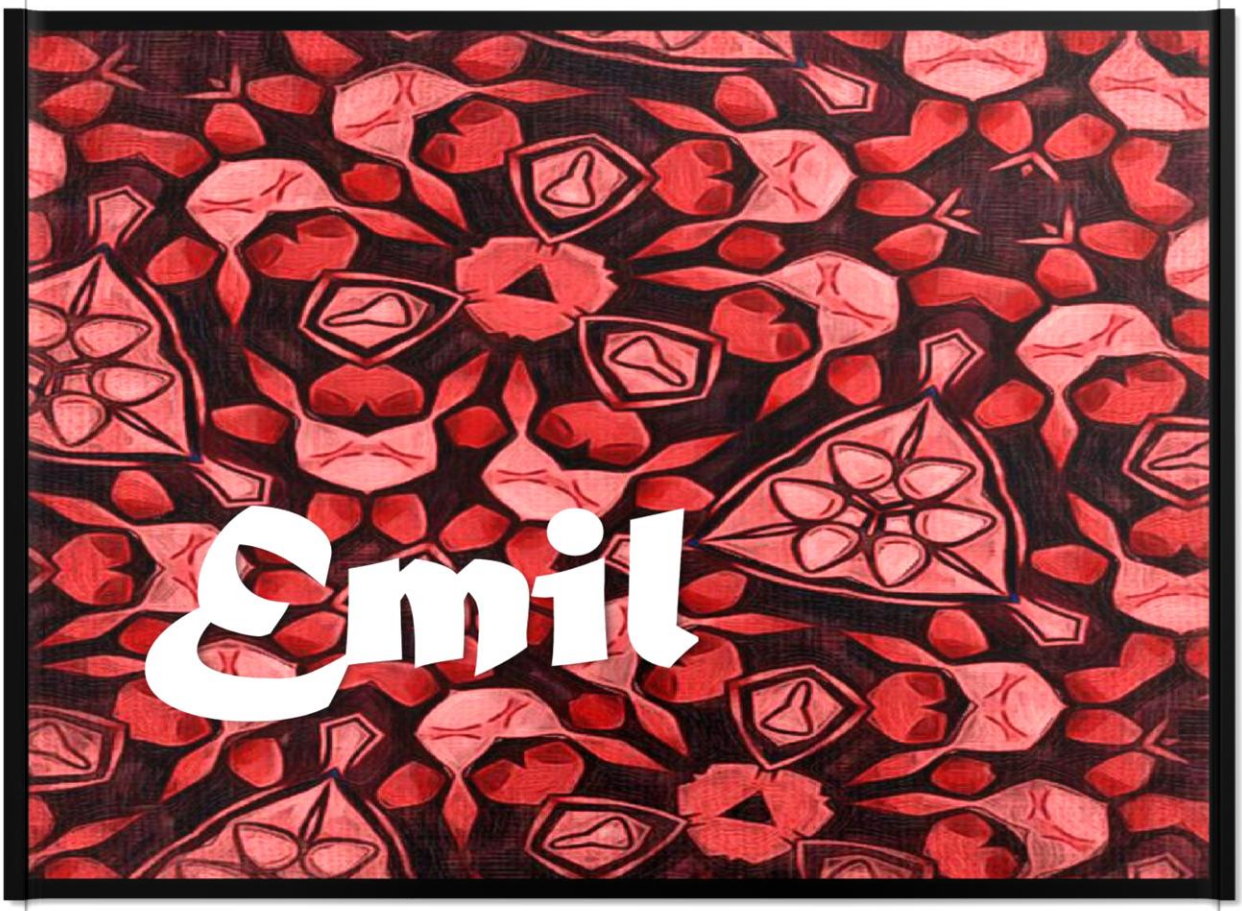
DEMON PRIDE WEEK

DEMON FASHION EXPO

SHANGHAI 1947



KITKAT GENTLEMAN'S LOUNGE

ZHONGSHAN ROAD, INTERNATIONAL SETTLEMENT

SHANGHAI, REPUBLIC OF CHINA

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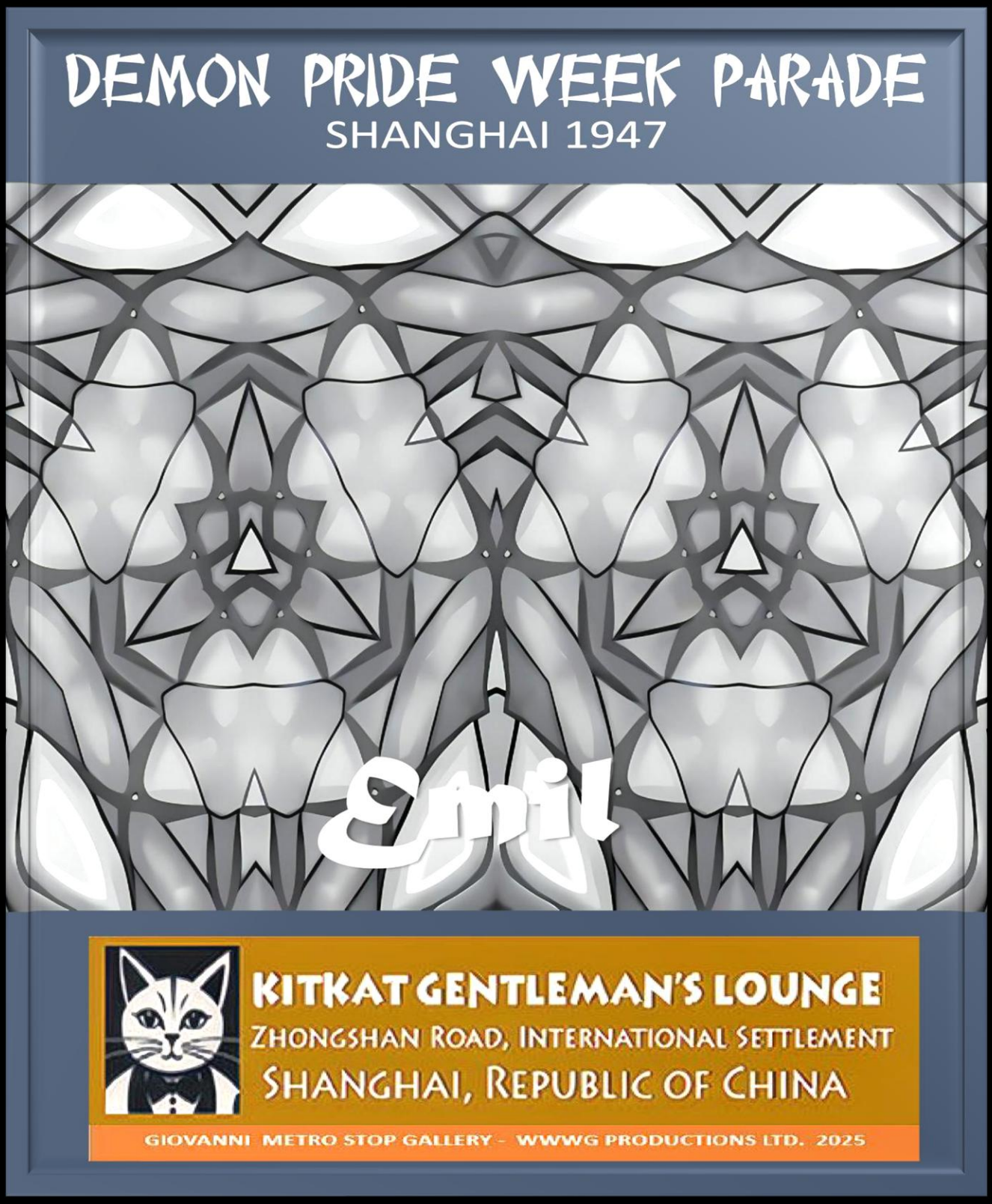

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